

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL II.

APRIL, 1896.

No. 4.

ENGLISH PARISH CHURCHES.

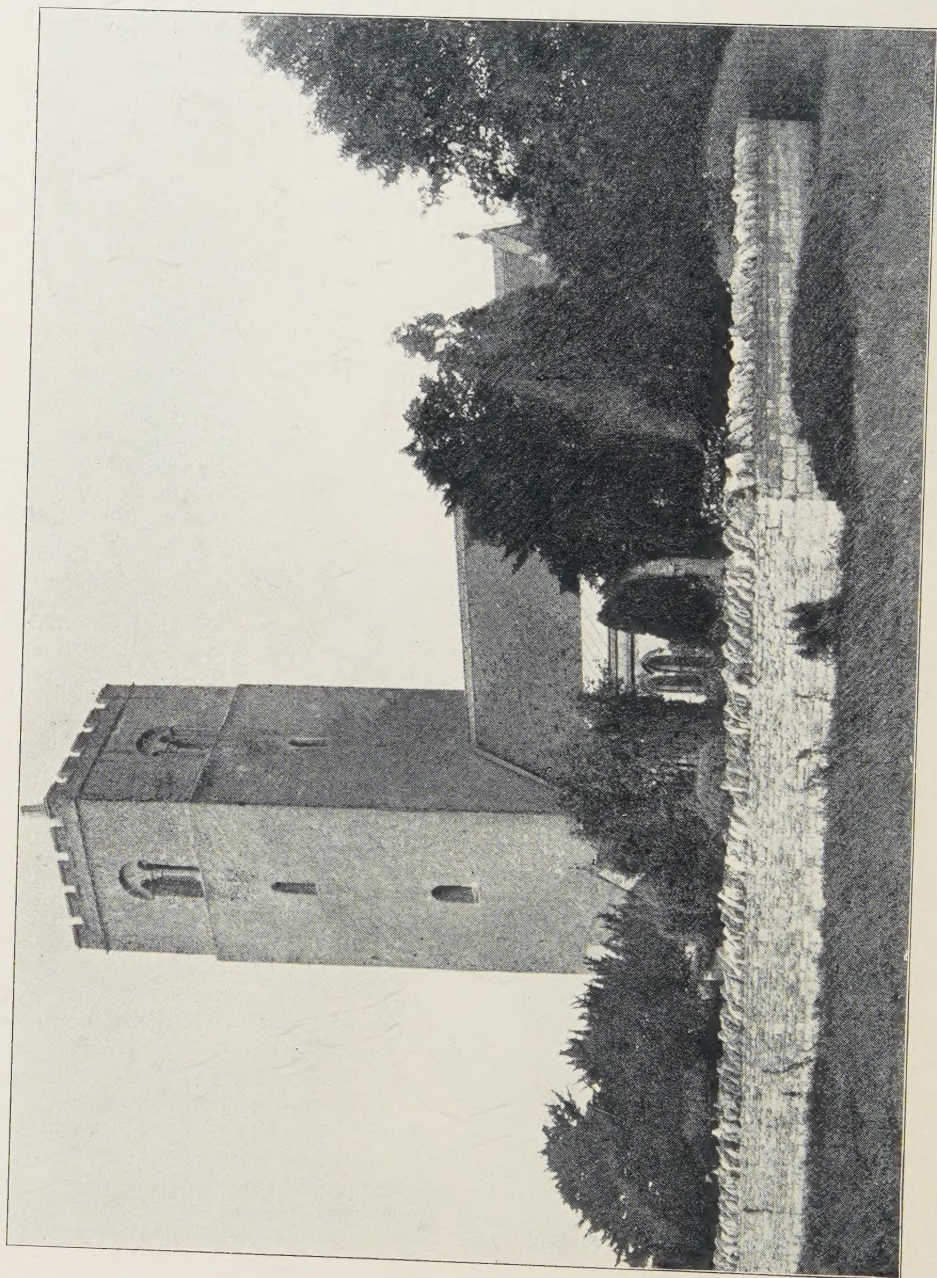
THE love of home, and the characteristics infused into English domestic architecture by this national trait have already been pointed out in a former number of the BROCHURE SERIES.

All English art is largely influenced by, and the result of the same traits which show themselves so prominently in the building of homes. These qualities which we admire in England are the outgrowth of English insularity—and what is this but the homelike influence of a small community, proud of each other yet independent, more than content in their island homes, their village churches, their long low cathedrals, each and all set in the midst of green fields and pleasant trees, nature and man combining to make a perfect whole? The love of home and the love of the country are inseparably bound up together, and this is shown in the beautiful situations of all English buildings, great and small, and the care which through generations of every sort of strife, envy and covetousness, have yet preserved to them their settings of greensward and stately trees. In the church buildings themselves we may naturally expect to find what is seen in the domestic architecture, a distinct national character, indicating the love of truth, and the love of inde-

pendence, and the carelessness for art for art's sake alone, and indeed often an utter disregard for art itself as something for which the English temperament has no more appreciation than for music.

In domestic work this is shown in the building of substantial homes, cherished and handed down from father to son—with the beauty of truth, the beauty of memory, i. e. memorial—and in the country an especial beauty of surroundings showing an humble and reverential love of nature, but a lack of scholastic knowledge or love of art; and in the church work it shows itself in the beauty of truth again—symbolic rather than architectural—the loveliness of simplicity both in general architectural features and proportion, and in natural surroundings—and, on the other hand, in the lack of scientific or architectural knowledge, and a carelessness for ostentation.

In comparing the typical English church with that of France we find in the one a homely beauty, in the other a less responsive but more artistic sublimity. The majestic, scholastic art as opposed to honest but less mature productions, a setting of enclosing houses versus trees, of stone pavement versus greensward—and the homelier type seems often the more attractive, for it is humbler and simpler, it knits the God-given building



XXVI.

Church at Chapham, Bedfordshire.

into close relation with God's fields and trees about it, and gives a sense of unity between God and man, while in the stone paved court and the houses huddled together, we feel somewhat oppressively the handiwork of men who have put out the trees and the grass to make room for the crowded tenement. In the words of Ruskin, "The simplicity of a pastoral sanctuary is lovelier than the majesty of an urban temple."

In the little parish church we have not these sad memories of a half forgotten past, but buildings redolent with the beauty of constant, perhaps daily use, and what symbolism is found in building or furniture has today to the true worshippers the full significance that it ever had. If the aisles and transepts are present they are as ever (even if they be proved to us to be of a totally different origin) the symbol of the Trinity and the Cross. The wood screen, the pulpit, the lectern, the stalls, the sanctuary and the altar, have all their allotted place, their especial use, their official significance, not hap-hazard ornament to the church, but existing for a purpose, and beautiful in that they tell their story with truth, and perchance a further beauty added to this if some loving hand have carved them with a significant story.

The buildings that we have chosen are in no way especially remarkable as English churches go. They are situated in small towns or hamlets and are of so little importance individually, either from an architectural or historical point of view, that we are unable to give any description of them except that based on the photographs alone.

They are of uncertain date, some of the work in one or two instances probably dating back to Norman times and, ranging from that down to modern renovations and additions of the last few years. The plans are as simple as can be, the detail crude, and the materials only those that the locality could most easily furnish; but in spite of these evident limitations and shortcomings we feel that the church belongs where it was placed,

—that it is a part of its surroundings and has a purpose to serve for which it is well adapted. All of the examples shown here are surrounded by church-yards, and in most cases by a simple enclosing wall, while fine trees, shrubbery and climbing vines help to link man's work to that of nature, and carry out the impression of homely simplicity and straightforward consistency.

We have borrowed the thought and some of the text of the foregoing paragraphs from an unpublished paper by Mr. R. Clipston Sturgis. In speaking of the influence of this work upon American architecture he says, "These little English churches seem wholly beautiful to us and to all who see them, and so we are often asked—we architects—to build an English country church,—and when we have made our church to fit the requirements, a good big auditorium, a wide span, an organ where it will show, and a place for a quartette of singers where they wont show, we find that all resemblance to the English church has vanished, both within and without—for those things which constituted the beauty of the English church they neither need nor want." "Let us not adapt the past to new and foreign uses. If we can not use it in its true meaning and beauty to meet the need that gave it birth, and to express the truth which sanctified its art and made it noble, let us lay it aside bravely, feeling sure that in the loss we shall be gainers, for in our ideal building we shall have neither form nor ornament which can not account for itself, and give reason for its existence. Then and then only we shall have true beauty."

XXV.

CHURCH AT ASHFORD, DERBY.

XXVI.

CHURCH AT CHAPHAM, BEDFORDSHIRE.

XXVII.

ST. MARGARET, DARENT KENT.

XXVIII.

ALL SAINTS, ORPINGTON, KENT.

XXIX

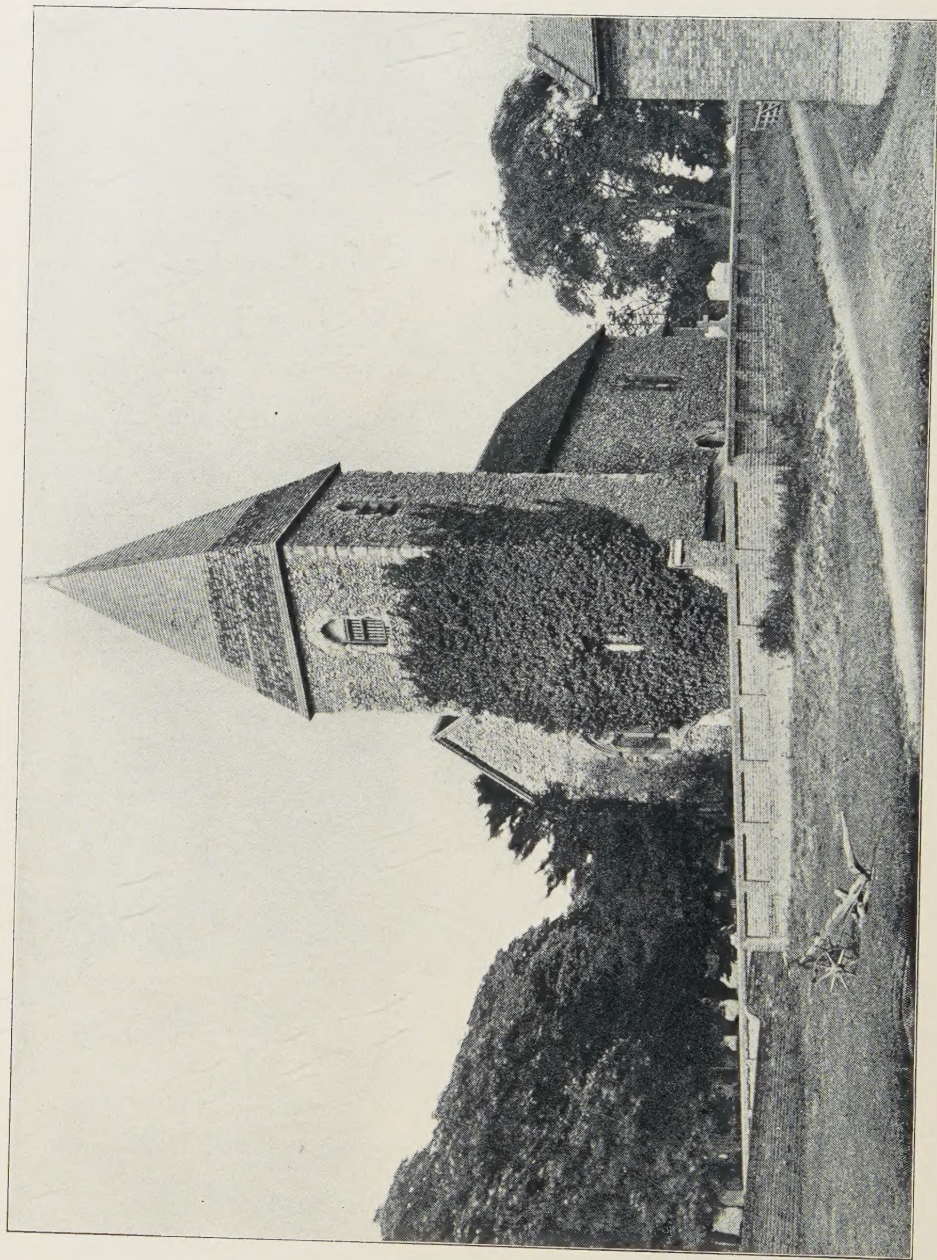
ST. MARY, CRAY, KENT.

XXX.

ST. GILES, CHEDDINGTON, KENT.

XXXI and XXXII.

ENGLISH COUNTRY CHURCHES.



XXVII.

St. Margaret, Darent, Kent.

The Poster Fad.

The following fragmentary notes upon the poster fad have been handed to us, and, although in somewhat incomplete form, they contain so much of the truth that we are led to publish them without further comment.

The language of genius is the vernacular of the elect.

A man of ideas should always express himself as such, yes, and will, though not always in the language of the deaf, dumb and blind.

Genius sees opposition everywhere, and strikes a balance.

A new point of view is the only real gain.

Fads fade, but the "queer" point of view becomes an inheritance of the race.

If the present Poster Craze does nothing else it will help to teach that even a sheet of paper has claims to be heard in its own behalf.

Surface, whether of paper, canvas, wall or door-mat has been down-trodden too long.

An increasing recognition of this is the glory of the Poster Renaissance. Surface is enfranchised; votes early and often as to what it shall be taxed to support, and if superficial in its ways is not alone in that. As Surface must directly support whatever alien horde of ideas may seek to quarter themselves upon it and live at its expense, it rightly claims to dictate what the nature of that life shall be.

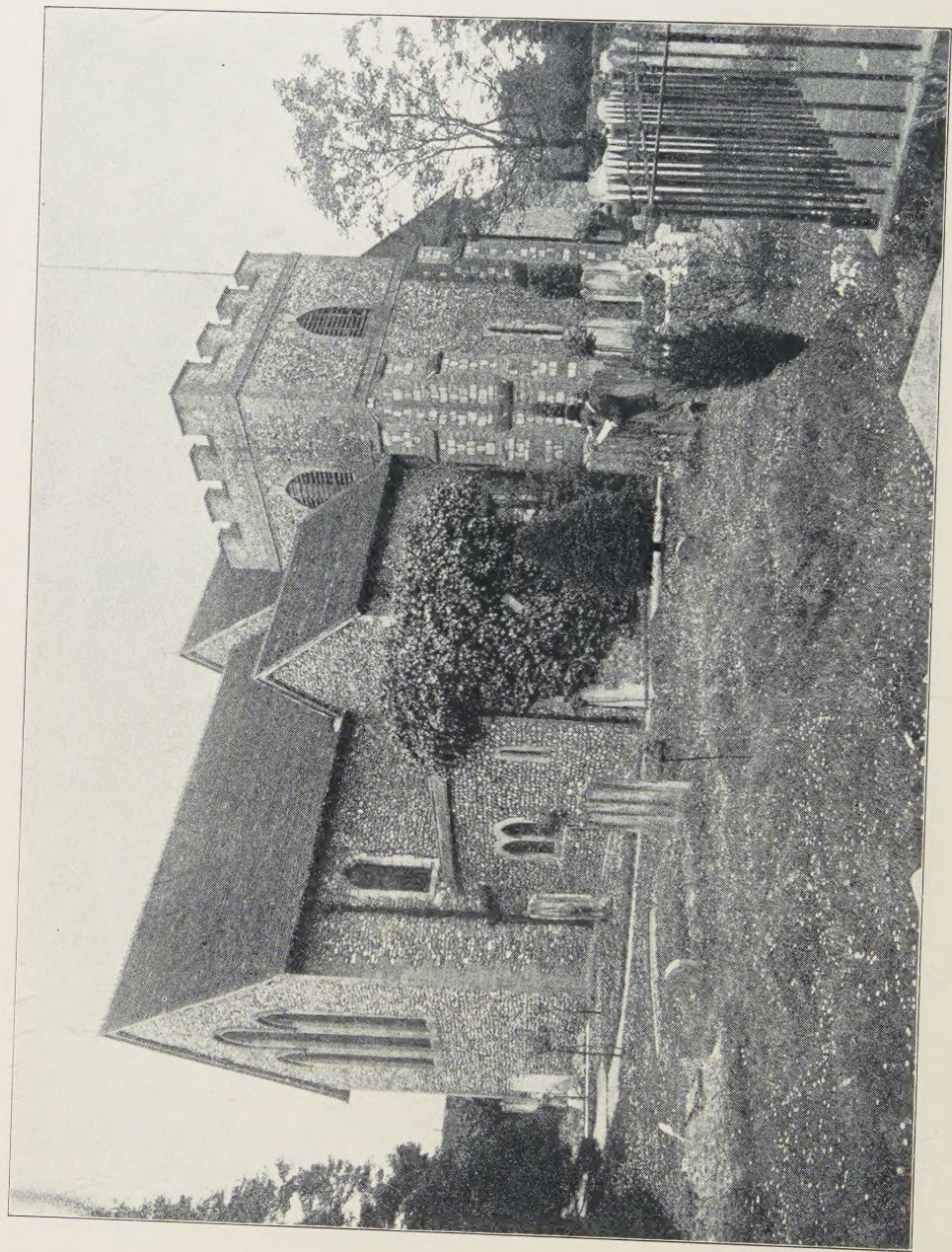
Perhaps the very fact of the Poster being physically of so slight a nature—almost a body of two dimensions—has caused its real function to be more generally recognized. However that may be the general fact is that never before was surface-decoration so often thought of and written *with a hyphen*.

No intelligent conscientious artist would ever attempt to make an innocent sheet of paper accessory to a lie by making it appear to be miles thick or deep, when it is but a small frac-

tion of an inch. He who does such a thing is thrice cruel, for he not only besmirches the paper's moral character, so to speak, but he robs the spectator's imagination of delightful and often much-needed exercise in inferring distance from some of its effects or symptoms, and, worst of all, denies himself the greatest joy of existence,—for the reward of a thing well done is to have done it. A merciful man is merciful to his paper.

I have never personally known an artist or critic who did not mistake his antipathetic moods for principles of art; principles not of action but of criticism, not of living but of dying, and suicide at that; for if life *is*, then a man lives only as he dwells in what is—in other words in affirmatives—and as a critical or antipathetic mood is a dwelling on lacks and short-comings, and a seeking after that which is not, it is, in so far as it prevails over affirmative life, a kind of death, if not the only true death, and death by suicide because its only directly traceable and undivertable effects are subjective—its effects upon the self.

When one of the most remarkable men of modern times in respect of insight into things decorative, after only a few minutes inspection, says of such a varied collection of drawings as the recent exhibition of Columbia bicycle poster designs "What a d—d bad lot!" or when another, an architect of rare intelligence, says of the "fad" in general that "these posters make me tired—there is only now and then a good one," it does not mean that aspiring youth is all wrong in looking upon these men as leading exponents of all that is good in art, it merely means that they, great as they are, do not know themselves or the source of their own power, do not recognize *affirmation* as the only life-giving element in human thought or speech, and can therefore only in their unconscious or inspired moments furnish the true mental pabulum for youthful spirits;—not as critics but as enthusiasts do they serve the world—they and all men likewise, which to a man they would deny.



The Brochure Series

of Architectural Illustration.

PUBLISHED MONTHLY BY

BATES & GUILD,

6 BEACON STREET, BOSTON, MASS.

Subscription Rate per year . . . 50 cents, in advance
Special Club Rate for five subscriptions . . . \$2.00

Entered at the Boston Post Office as Second-class Matter.

If this paragraph is marked, you receive this copy as a sample, and your subscription is respectfully solicited. Is not this little monthly worth fifty cents a year?

A new and desirable modification of the usual scholarship plan has been suggested to the members of the Boston Architectural Club for adoption, but no action has been taken upon it as yet. It is a plan that can be just as readily carried out by other clubs, and as there can be no objection on the part of its author to as wide an application as possible, we take the liberty of suggesting it for the benefit of others.

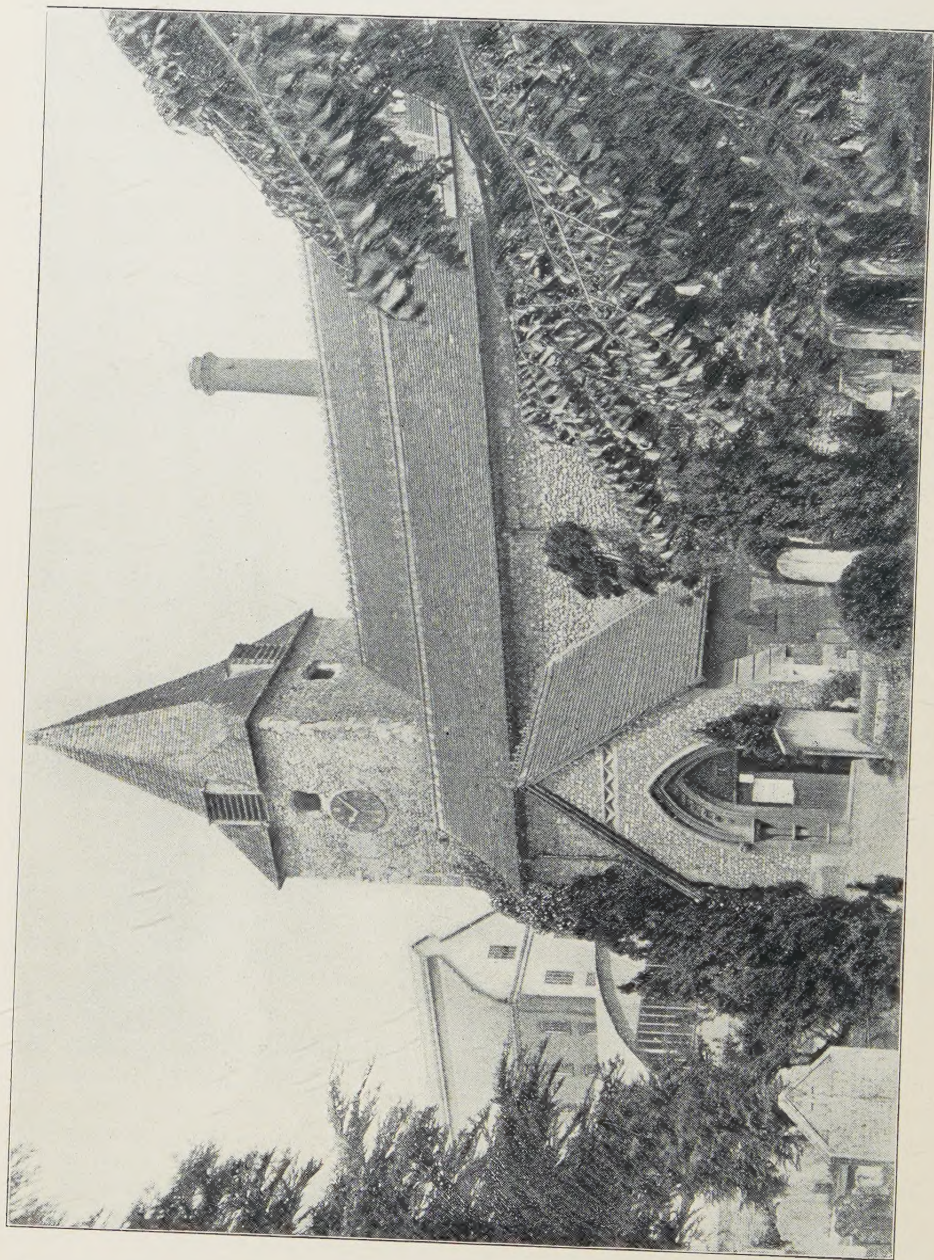
It is proposed to set aside a certain sum annually, either by appropriation from the club treasury or by membership contribution, not with the idea necessarily of paying all the expenses of a travelling student, but as a prize, or an aid in pursuing his studies; two hundred dollars or even less would answer. The disposition of this sum would lie with the members of the club as a whole, and be determined by popular vote, and not by competition. Candidates might signify in advance their willingness to stand for election, but the choice would depend upon the will of the club. The successful candidate would be sent abroad to a certain locality to remain for one, two or three months at the outside, to study and report upon a certain defi-

nite subject, all of which had been decided far enough in advance to enable the club to judge of the fitness of the candidate for the work proposed, and for the candidate to make necessary preparations. The student would be expected to do the work laid out for him to the best of his ability as far as the time would allow; and upon his return the drawings, notes and other records brought back would become the property of the club. By intelligent direction, possibly through competent trustees, subjects for study would be laid out which would not only furnish directly to the student a very valuable interval of study as a vacation trip, but material of great service to the other members of the club; and incidentally, if the plan were well carried out, the drawings could be published in serial form, and might be made to yield an income to help defray expenses.

Suitable subjects for study can be found in abundance, the limited time being no hindrance. On the contrary, in some cases it would be an advantage.

Architectural draughtsmen are now deterred from going abroad for study not alone by the expense of the trip itself but by the loss of income during their absence, which in many cases means practically doubling expenses for the time being, with the prospect of coming home to look for a new situation. The present plan for a short trip would do away with most of these objections, as a draughtsman would probably find no trouble in arranging with his employer for a substitute in his absence, and by planning far enough in advance many could afford the loss of income for the short time required who could not think of a longer trip of a year or two years.

The plan of selecting a student by election and not by the usual competition has distinct advantages in bringing him in closer relation to the rest of the club and making him directly responsible to the members as a whole, while it will further help to develop the feeling of mutual interest among the members, an object of no small importance in itself.



XXIX.

St. Mary, Cray, Kent.

Club Notes.

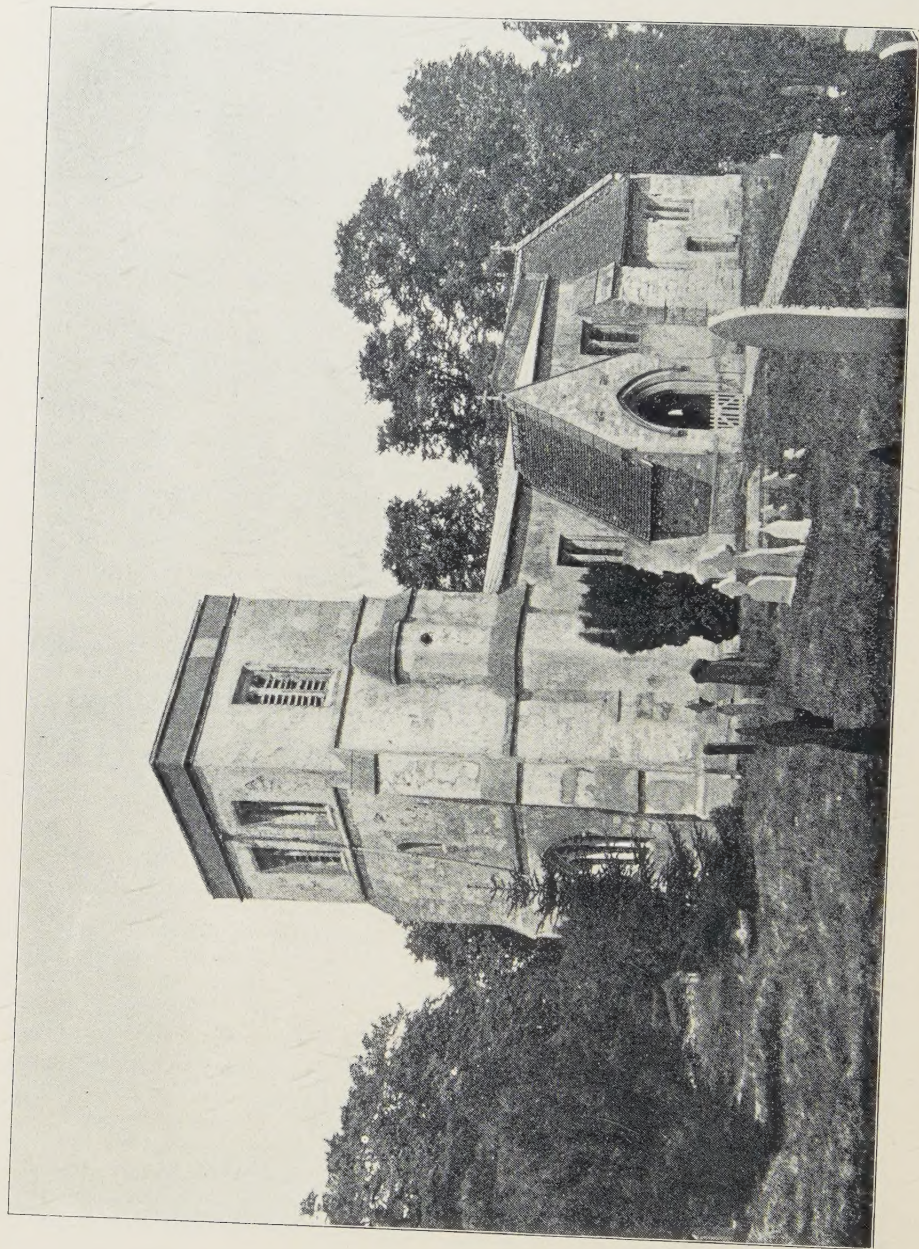
During the season now coming to a close the Boston Architectural Club has done some important work, although in a very quiet way. The classes conducted by the club and the Boston Society of Architects together have been well attended, and the work accomplished is in the main satisfactory and encouraging. One result of this *atelier* however which was looked for by members of the club has failed to appear. It was hoped that the students who now receive the benefits of the *atelier* through the courtesy of the Boston Society of Architects would be led to join the club on account of the additional advantages open to its members, but thus far none have joined. The classes for club members which have formerly been held in the club-rooms have this year been conducted in the *atelier*. No formal lectures have been arranged for this season, mainly because the club has no suitable accommodations for seating an audience. Informal talks, which in most cases prove more instructive and interesting to the average listener than formal lectures, have been given nearly every week. Saturday evening has been set aside as "club night," and entertainment and refreshments furnished; the entertainment usually consisting of a familiar talk by one of the older architects. Among those who have contributed in this way are R. Clipston Sturgis, R. A. Cram, Herbert Jaques, R. S. Peabody, H. Langford Warren, Wm. R. Emerson, and others. Owing to various distracting circumstances it was not considered advisable to attempt a general public exhibition of architectural work this year, but a number of small collections, mainly the work of a single individual, have been hung in the club-rooms, and have attracted much favorable comment. The collection of office drawings by Mr. R. C. Sturgis, and a similar collection from the office of Cram, Wentworth & Goodhue, were especially worthy of study; the water colors of Mr. H.

C. Dunham, exquisite in color and freshness of handling, the careful and intelligent measured drawings of Greek detail, and the extraordinary collection of photographs shown by Mr. I. Howland Jones, with other exhibits, have helped to keep alive an interest in club work. The latest exhibit, and one which created no slight amount of amusement, was a collection of caricatures of Boston architects and their works. The skits and drives aimed at prominent men and buildings will long be remembered. Copley Square transformed into a sunken beer garden with a continuous performance in progress on the stage standing back towards the Public Library,—this being half modelled and half drawn, a very *chef d'oeuvre* of technical manipulation—; Tremont Temple, with its broad wall surface of terra-cotta mosaic represented by a piece of oil cloth attached to the drawing; St. Gaudens' beautiful nude boys on the seal of the Public Library, clothed and in their right mind, supporting a barrel of beer marked "free to all," were but a few of the many original conceits which the authors of the designs could not fail to recognize, but which it is needless to say were not contemplated by them in the beginning.

Books.

A Text-Book on Plain Lettering. By Henry S. Jacoby, Assoc. Prof. of Engineering in Cornell University, N. Y. 1895. Engineering News Pub. Co. 82 pp. and 48 plates.

We must confess to being most agreeably surprised in the contents of this book. The great mass of "alphabet books" and specimens of lettering are so inexpressibly ugly that it was with misgivings that we opened the cover of this latest candidate for favor. But there was no need to fear in this respect. The title truly describes the contents. It is a text-book of plain lettering. There is not an ornamental letter in it. For this we should



xxx.

St. Giles, Cheddington, Kent

be thankful. In one other respect also we have approached this subject, if anything, prejudiced against the author, for it is our feeling that lettering done by rule is about the most stupid production imaginable, and we were prepared to object from the beginning. But here again we find constant evidence of good judgment and excellent taste; and if letters must be made by rule we would commend Prof. Jacoby's rules, for he has only collected and systematized the results of the centuries of development of the Roman alphabet. There is, to tell the truth, no more ground for objection to this work than to the summing up of the principles of the Roman orders of architecture in such works as that of Vignola; and in its field it serves much the same purpose. In the plates, which are large enough and numerous enough to illustrate clearly all that is attempted, are shown several of the best examples of Roman and Gothic or block letters, both in the ordinary upright form, and inclined or Italic, and with diagrams giving the proportions and construction, in the manner adopted in the diagrams of the architectural orders. Each letter is measured in multiples of the width of the stem or upright portion of the letters H, I, L, etc.—in other words, in modules. The subject of spacing letters to give proper effect to a word or line is also excellently illustrated.

There are numerous examples of lettering taken from the work of the U. S. Coast Survey and other sources which have no direct bearing upon the drawings of an architect, but as they are the result of a conventional system every step of which has been taken for a good reason they are worthy of study by all who wish to know either what good lettering is or how to do it.

The explanatory text is as simple and to the point as possible. The book throughout shows thorough familiarity with the subject.

While in practice it is seldom advisable for an architect to spend time in laboriously laying out by rule the lettering on his drawings, it is advisable that he should know the difference between letters well proportioned and well

spaced and those of bad proportions and poorly spaced. There is no easier or surer method of gaining this knowledge than by the study of such a system as that of Prof. Jacoby. After having gained this it is more than likely that the architectural draughtsman will never again have occasion to use the rules. His perception of what will look well in any case will serve in place of rules.

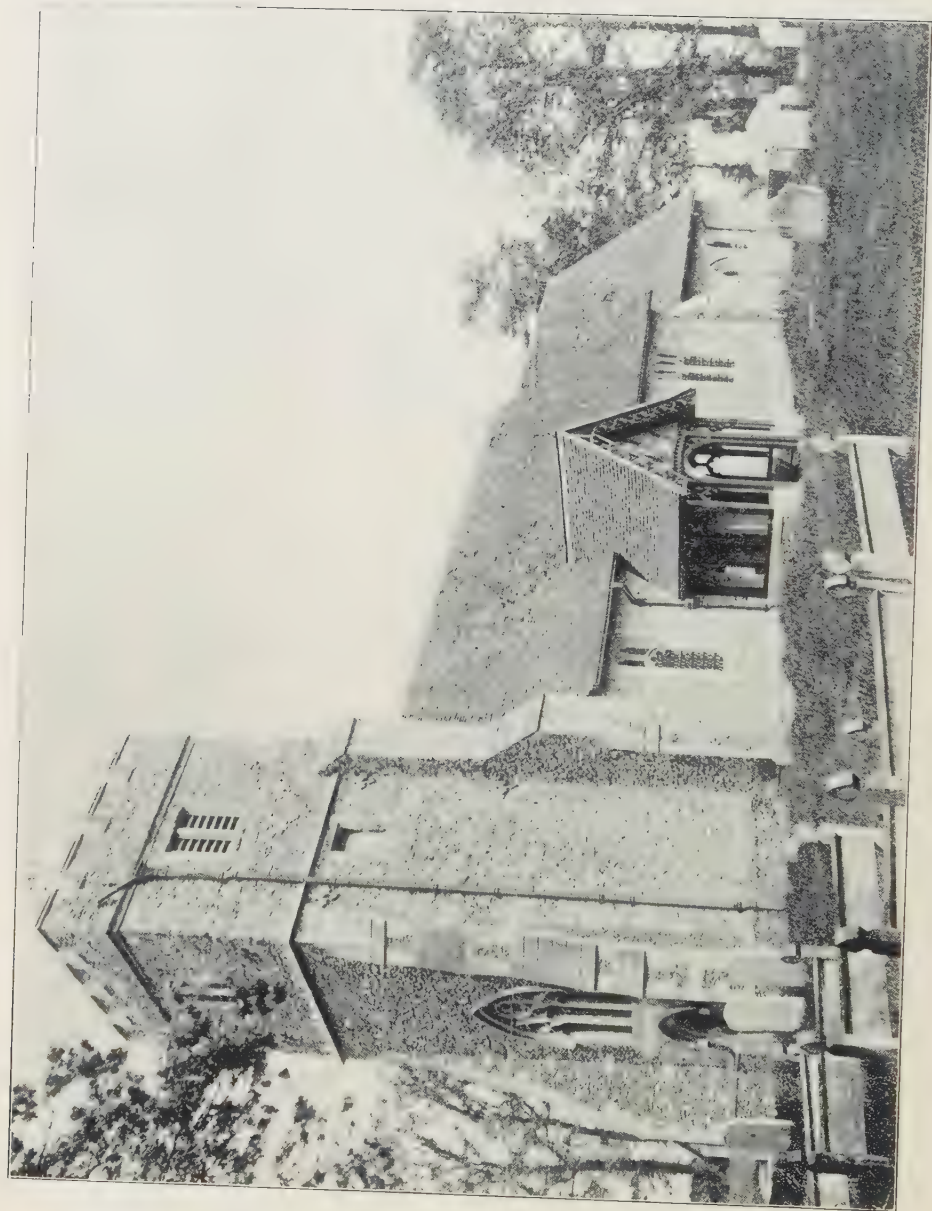
Electric Wiring, for the use of Architects, Underwriters, and the owners of Buildings. By Russell Robb. N. Y., 1896. 183 pp. Illustrated, \$2.50

The wide range of knowledge required of an architect is the main explanation of the making of such books as the present one, which is merely a compendium of common practice in electrical work as applied to building operations. It is mainly devoted to the explanation of the Code of Rules for electric wiring adopted by the National Board of Fire Underwriters which is now accepted as the standard throughout the country.

The author says that there has been no attempt to set forth all the principles of electricity, nor to make the book take the place of engineers. The introductory portion of the book is given up to a short treatise on the general principles of electricity, an explanation of technical terms, and then the Code is taken section by section, and the reasons for the rules explained in detail. It will be found an excellent handbook.

Notes.

Scarcely a public building of importance is erected in the East without Folsom New Model Snow Guards being put on the roofs when the position of the building or the style of roof renders sliding snow a danger or even an annoyance. This simple little device is so cheap, so easily applied and so perfectly adapted to the service required of it, that it has the endorsement of every architect who has ever used it. It is scarcely noticeable on a

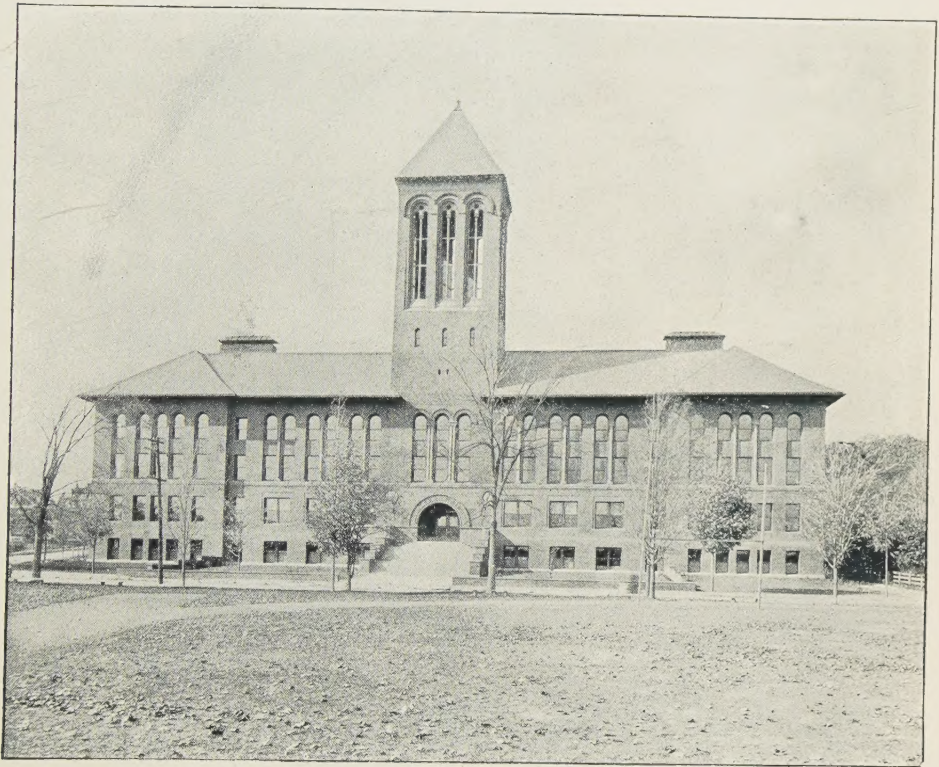


XXXI.

English Country Church.

roof and can be applied to the finest buildings. The new Brookline (Mass.) High School, by Andrews, Jaques and Rantoul, illustrated on this page, is equipped with this device, and at a slight distance there is no indication of there being anything on the roof. The only other preventive of sliding snow is the guard-rail, and imagine the disfigurement it would be on such a building. Knowing the number of prominent and conservative architects

Club for the rather ordinary instrument that the club has heretofore had. Comparison of the club-room with the old and the new piano in it, furnishes an object lesson in the decorative value of so important a piece of furniture, when well designed. There is no moderate priced instrument of standard make that better accords with an artistically treated interior than this Colonial piano put out by the Miller people.

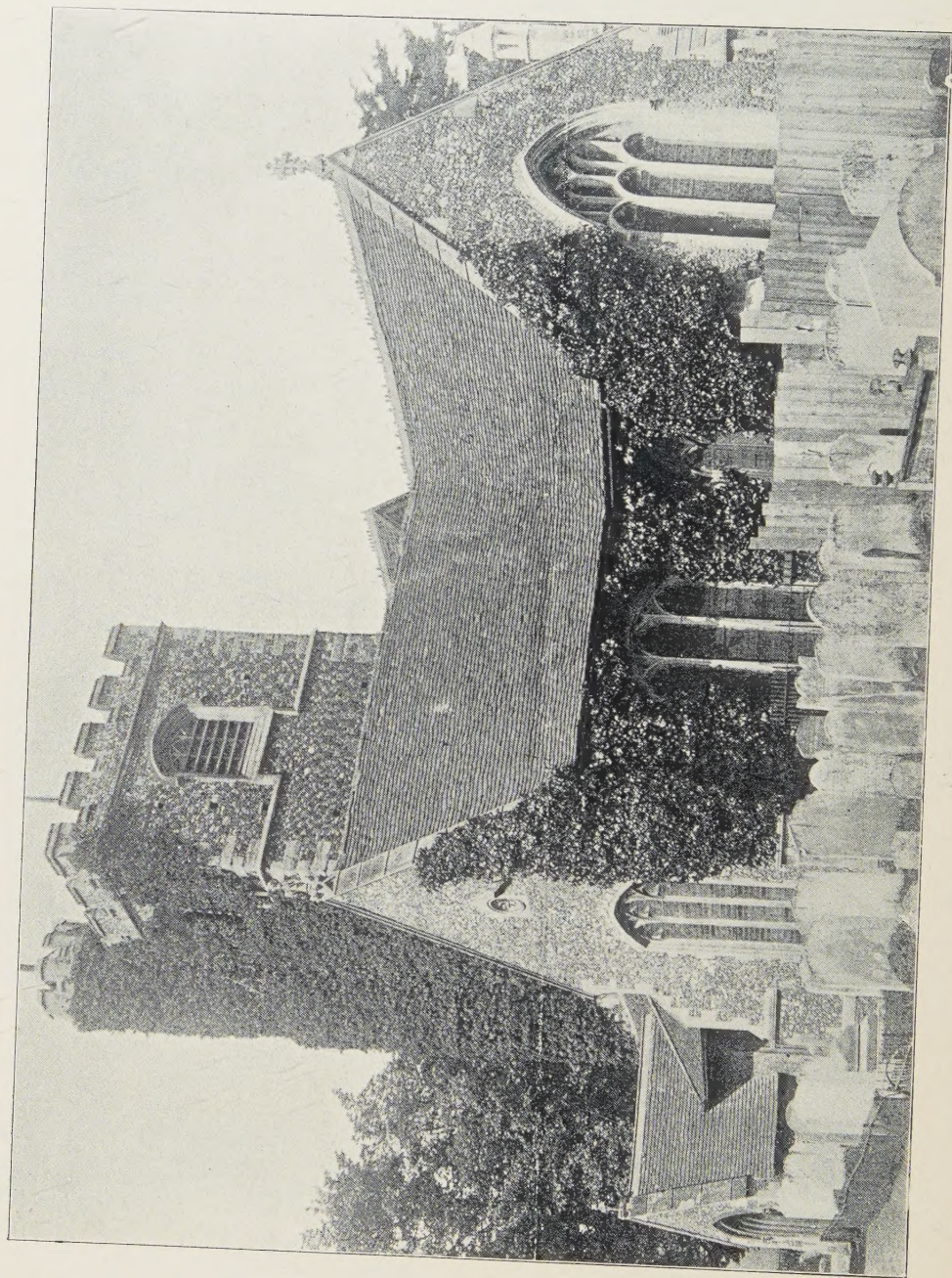


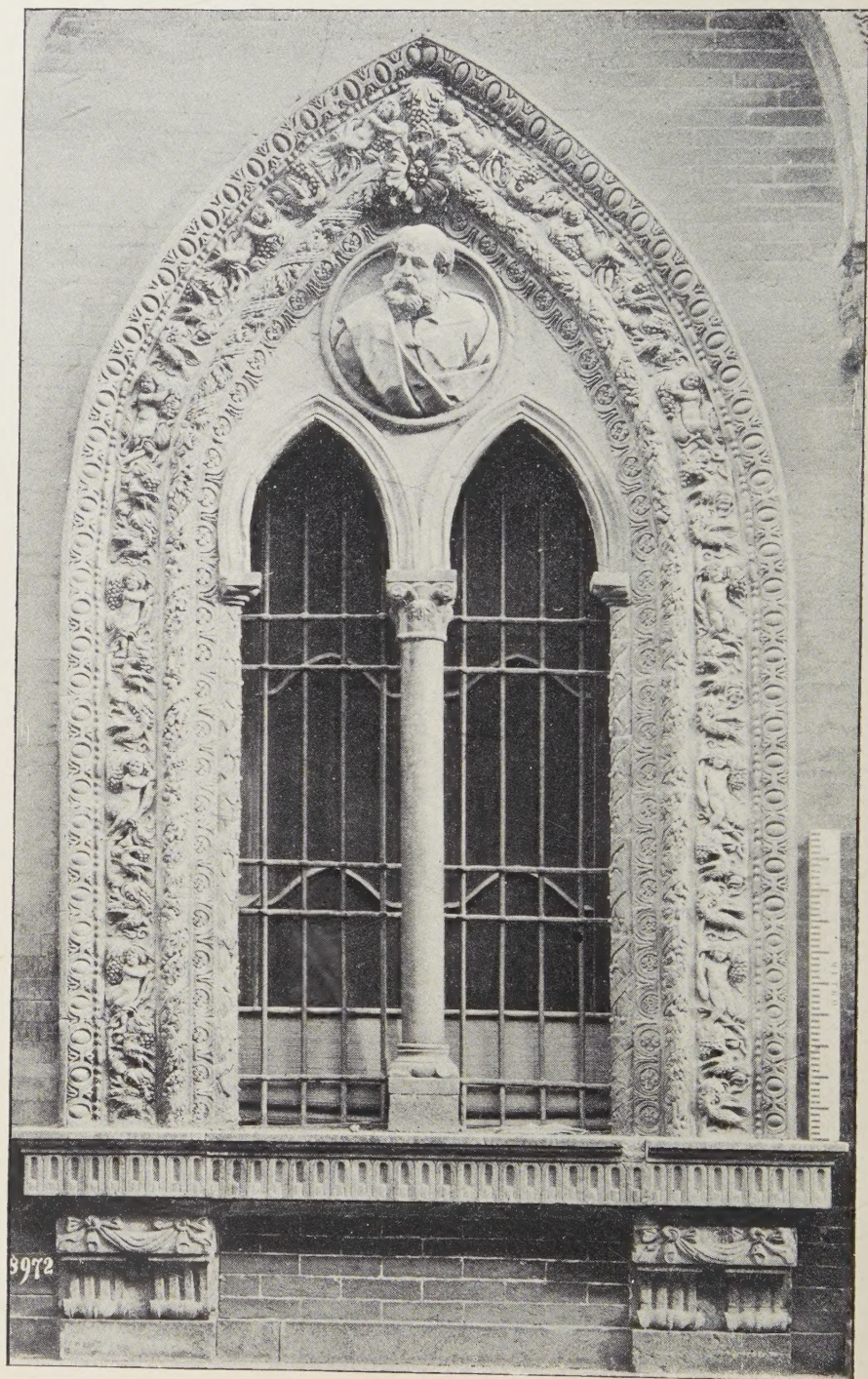
BROOKLINE, MASS., HIGH SCHOOL, ANDREWS, JAKES & RANTOUL, ARCHITECTS.
EQUIPPED WITH FOLSOM NEW MODEL SNOW GUARDS.

who are specifying this guard, we have no hesitation in strongly recommending it to all our readers. Samples and full particulars can be had by addressing the manufacturers at 178 Devonshire Street, Boston.

A new Henry F. Miller piano in the Colonial style case, has been substituted by the Boston Architectural

The use of posters is extending to the advertising of building materials, Harrison Bros. & Co., of Philadelphia, having put one out advertising a fire-resisting paint, while the Bridgeport Wood Finishing Co., of New Milford, Conn., whose Wheeler's Wood Filler is so largely specified by architects, is pushing Breinig's Lithogen Silicate Paint with a poster.





XXXIII.

Window in the Ospedale Maggiore, Milan.